SCIENCE FANTASY IN TV CINEMA AND GRAPHICS N924 60

SPECIAL STAR-PACKED featuring



FANTASY MOVIE NEWS DIRECT FROM THE CANNES FILM FESTIVAL

A SPECIAL ALFRED HITCHCOCK RETROSPECTIVE

PIN-MPS OF CAROLINE & MARK HAMILL







EXCLUSIVE INTERVIEW
WITH CAROLINE MUNRO
A REVEALING INTERVIEW
WITH THE FIRST LADY OF
FANTASY, PLUS A FULL
COLOUR PIN-UP... SEE
PAGE 30.



THE FINAL COUNTDOWN
A OOUBLE REVIEW OF A
NEW TIME TRAVEL MOVIE
STARRING KIRK OOUGLAS
AND MARTIN SHEEN. SEE
PAGE 12.



STARRURST I FTTERS 4 OUR READERS WRITE ON BATTLE-STAR GALACTICA, PAUL CARROW AND FANTASY MALES.

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STARBURST SALUTES A MASTER OF CINEMATIC STORYTELLING.

THE ANDERSON



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IRVINE ON EFFECTS 51 MAMMOTH GUIDE TO SPECIAL EFFECTS THIS MONTH, FILMING AND

STARBURST LETTERS

A WORD FROM THE EDITOR

This issue of Starbeart is corething of a backwark for Drittich feature, respective, it is the feature, of its lived to make it past the 25 issue mach. The left, immediate Figure of Feoconar Install 23 issues, Microsoft August 17 Macroby cells uppeared & Simas, Not less only uppeared & Simas, Not less cells uppeared & Simas, Not less models as the window licensed Tech patter went each other related physicisms.

vocurse two. Wroth respit be some particlestors for calaborating. Now, two years eight months and two woburses inter we're still on burstess. Starting mext stee, Votame 3 Number 1, we plen to shift emphases slephity to try to pleacommence to avoider means of first particles.

tay in a broader spectrum of reside.

I won't take up any more roam in your column, other than to been a swey interested in your command, or interested in your command, or intolerant, criticisms, opinions and respects. Water scon.

THE INVISIBLE RAY

Nice to see an article about The levisible Ray in Starbarst 22. However, the pocture on page 22. Iron and the first in glasses does not come from this firs, partly. He were similar space and halveyle in Before I Hung and

Phil Edwards replies: "The photo-

event use our from the Invisible

acread and amounted that the

C. Davis, London WE.

PIN-UP FAN MALE

With reference to your comment to shout suggestions for a festion; male festive, Peul Carrow as Anon is definitely the most fested as gallany! Anne Bernet, Cartelle.

Since their have been so meny defent Paul Darrow fers skilling for pictures of him, saidy so of cold supply us all with one most language clary shotopped in a way, future issue of your respective. Or with your institute him in so have feeting the said of the

Dabbis and Aria Affington, Blackpool.

s up any more discrete, other than the west Dar-yu inneressed is not, or Orlocurs, australia of the control of

the slees. The reseast it was included in the article was purely for its covinity value. The picture was taken by the German phatographer Frankleh, but articles eithy space old mot pervise it full acydenation with the article."





Rendy Powell, Freek Langella, Il Christopher, Lee, Stave Reeves end David McCollam.

These are port a few, I am one female who known what the likes, Not averybedy's chaice, I know.

I hope you get a good present of the present from other female.

readers. And just to show I am not bleed, why did you not include James (Supphre) Lumbry in the levely ladies lineup (Starberst 2007 Jeads-Lee Device,

p (Starberst 20)? Jende-Lee De Clecton-on-Er

BRITISH TELEVISION SF

Bintish television spence feolion is beginning to offer one sentil I knew Year Internations are good and budgets limited, but I still early carbon simply like on the parfect combination before sear, considering here to merry here 1869, leveth on particular televisions before sear, considering here to merry here 1869, leveth on characteristics. We had UFO, south on the television for the 1869 of the

Account from y a Jane Sersonel powrite ste femous Consent powrite ste femous (consent) Says Taxed.

The apactacular Corry Anderson purpose spots such as Thasefer-lark. And the puppets, in my reprince, generated rines life than the whole cast of Space: 1950 put topether.

to all the laster who commented

we have lockeded an autographed

this year Joses of Starburst/ All

we have to do is to get the photos

touether (easy) and convince

together.

And then of course there's Dr.

Who and Blake's 7.

Well, I used to be an evel fan
of the good Doctor and I still
think that Tom Baker's portnyels
a the best vet. Sut for one the

show seems to have lost its flewour.

As for Blake The characters are all good (expecially Area), but the standard of offsets are generally pretty ucompressive and repetitive. Dixey, so the BSC haven't the time or the newsy to weste on such things. But science for the property of the p

photo was a publicity tieve picture supplied by Universal at

BATTLESTAR RULES!

I are writing to complem about the critic who wrote about the forthcovers Bardester Galactics files. He had no right to say that question, will it be as ewful as the ties and thought it was one of the best sci-fi movies since Star Ware. I will be going to see Mission Galactica: The Ovlon Attack, I of ery friends are in the save it doesn't cream to gav that

Please would you explain how series won the top by programme award and Dirk Banedigt (Lr Sax-Aur 87 and Leurstin Serreno (Cerripped won too up-end-Plago would you tell me if there is a Battlester Galactica fan Charie Wingfield

Your Attur pives us an appartunity to clanify Starburst's neutron over critical reviews. Charac. Firstly, our critic on that occasion

(Alan Murdock, for short readers every right to vaice his perpiper of the Battlestar series, just as you on his report. Unlike our rejuctent to existin that the filter duty to inform and solighten And if that means we also have to were our readers of falou that could prove disappointing then me well do so.

If you disagree with our come over a cartain film (though it does suzzk az haw yau cen disagne over a film that, by your own admission, you haven't yet seen! then that it your corrective Often we will our space to our reaches so that they can reake their feelings public floor's one We can't explore how you

carre to read to a resourcise that But the nature of such awards Galactica was concelled on US 1986 Alex cancelled acres Quality is occasionally cancelled And as for ar we know there is no official Battlester for club.

but parkeds our reaches know havend on why there has not yet been a truly prest science fiction senes from our country. I feel that we have a contact approach to the game and given the against show, perfects in the Quaterment so isodes of old After #1, our special affacts

crowle would only have been held as impressive if not for our leds. Staphen Woodward, Salos.

This meeth. Steve, you goe have year chance to you for your favourity to shows. Aust from to



MISSION LACKLUSTRE

Cer senting to say I really like Sattlertar Galactics, so you can Galactica: The Cylon Attack armed in Kowloon when I was workers there Off I distribly nature habits than London

CARPETED!

I are a recent addict to Starburst. congretulations. I was interested by the article /pine on Effects: The Art of Decion in Starburst 22 Unfortunetaly, I feel oblised to The Titan 2 rocket used for Specifically was not a solid propelby three angines (two in the first consumes as fuel Unsymetrical Dynethyl Hydrozina (UDMH) end Nitropen Tetropide as en

To sum up, my opinion of Mission Salastics - wall to red it receiv it's a huse ripoff! Mission which are obviously from Butdester, the story is really poor and the ending so rushed that even efter the credits, you are still

Mission Galactica report thought you that Mexico is ten frests Ann D'Neil SRN

Keen up the good work, P.V. Haviland

Met aleads temporary envises an this agent, P.V. Your letter most are how he could assorbly have contribut such a faux pas (Mar? come out of there! He says he's



THINGS TO COME

CANNES 33 Minut any helpy kink in the data by Connells

this year, it was a far from spintflisting 33rd the weather Cold. Drizzly, Lousy, High speci were the new works from the proven mesters of Size: Fallies: Foose Recesis, Goderd, and better than all of them at 70. Akirs Kurssaws, Low mate were most of the rest of the dulant becoming. On-screen and off, Durin fun though to rea West Garman star lide Keir -Andy Wherhol's Frankenstein one time stralling around with a shaven head and full patential ster of I Was a Tempor Von But first, the bad news; hardly my science

fiction and/or fentary in sight. And "in sight" et Conner moons as much on billboards for engenced films, as actual films on somen or remarks. A lettle - but not a let Moute the old Erroire Striking Back will bring about a change. betatrains in the amount of horror prientated returns, both schlock and otherwise - The Shining has coused that, I'll be bound.

CRONENBERGER Although - or because - he said not a word about it to Phil Edwards in Starburst 22. Canada's Royal Cronumbers provided the box parterize in the project stakes. Once his Scanners is out taking care of business in the cinemes. rtain "A contemporary vision of a timeless chilling tale," say his producers Pierre David, International (the Scanners backard), They also touted it as "a major cinematic event", which it Starburst Special Preview . . . must well read by Much the same ofter all. was said when Kan Russell ennounced Dracule here, same place, same and festival time, last year, And look what happened to that, Zách. But I shouldn't think that way . . . as Crosssberg's Scanners' hype erys: Thoughts can

SOUL BROTHER

From at last from at last from his by Hutch David Soul sped into Cennes from Grace Kelly country and is shooting Fax's new ty caberet point. The Meets Code Show, for a Sunt-Classic and Serendigety brunch on the Carlton that the preser-cum-actor-cum-eleger seemed to was his starring role to Stephen King's Salem's Let, Except he didn't seem too interested when I seked have about it. Could be that he and I sions among the munchers and ouzzlers, know

PLAYMATE IN OUTER SPACE

On the space factory front - and I do mess taken up by producer Marilyo Tenser's Galaxine. The leading lady in this rebotric-Berberelle yern, Coredy Stratten, Vancouver's Playmets of the Year, Botty's a Playboy discovery in fact and least rate mayes seen ofter her erayel in LA for comers and no doubt Hugh Hafner tests Sha's arround onen in such films as Americanthen, Statestown USA and Conedo's Autumn Som, plus passing through land now by) all the usual ty quest-dats in entery Island and Buck Ropers in the 25th Dentury From without a full year of PlayAny global publicity touring sheed of her, darling flick. Back home in LA, her car's bornce plets reads: GAL X INA.

travelse of more of come when I write the specimen preview on her Galaxine trip into the 28th Century, where writer-director William Suchs talls me. "Man finally creates a machine. still being billed by Marilyn and Crown leterretipeal as Goosthy R. Stratten, New she's the will go. In case Americans mutake it for the censor-rating on the movie . . .



CAROLINE (EEK) that the munceted mayie-misses venion won't get to Britain, Wa're getting the full, four-hour MUNRO to say is also reserved for later and another

More talkative - more heartiful tan - was tsery Certific Munro, in with hubby Judd Hamilton for the unveiling of their first US production Medias. This one is definitely not recommended efter a full dinner. Or any other ked of meal Rigad flows like the charmonne scound have at fast time. Heads literally roll including that of Caroline's co-star, writer and

having wested them with awards, knives, shotguns and other assorted weaponry. Nice fallow! I watched the premiers occuented with Caraline and Judd. That is to say, I watched in Like they hid their heeds more then once. But for rether different reasons. I got the impression they waren't too pleased with the result, it's fee from the way they wented the script to sen out - some armen sacrond to be missing entirely. and left hands over mouths (Well the Report has such amert white seets). But weeldn't you the exec producers (Spinel) and Judd) next

nearly our Joe Spinell who scales his victims



TONY CRAWLEY REPORTS ON ALL THE LATEST FANTASY HAPPENINGS FROM THE 1980 CANNES FILM FESTIVAL

marries Judd was commuted blazy-road at the time. After the midright "screeming", he couldn't sleep. In truth, it's a very sick move. But not the rickert on offer ...

BLOOD & GORE

Junan's Taloras combine had a simely homel corn on show called Faces of Death, Which is more or less just that . . . documentary style. But even Mening's hand-numbed ketchun fourteins could hardly compete with Joe D'Amety's Anthronophuses The Paster deports some medimen who looks not unlike the final stoom

of Howard Hughes . . . setting his own A case, said Croeseberg's current British distributor Stan Loop, of Fet your heart our George Romero, True angush, George started Now they're all at it with Zambias Here Zember Them, and in Itely, Zembies Every

where.

ROMERO MAN stuff - not forgetting one rising headless body

incidentally, the programs deconstations and

- in Caroline's Mawac were carried out by Romero's mein - or redeed, main - affects men. Tom Savisi. He sure leves his work. He over blew by own head off in one crops Term pleys the sent period in a Lovers' Lane area who gets blown to smitharears by Joe Swirell's

Now Tarn has one of the leading rates in Remero's new move - his first to be released

by a major distributor in America, United Artists. This is the one I mentioned here ... oh. light years ago . . . All about motor-cycle knights, iousting in full medimal armour no their Yamahas or whetever. George used to cell the film Knights. But somehow John Boorman best him to registering the title and it now calling his Media account in Indianal Knishes ... so who knows what open Ridley Scott will now

sprint - and sha's hardly Britann's first week

now recovering the title Kniehteiden Co-starting with Tom Seven are Jed Herris. as LA ector from the new Charlie Bronson film, Bordefilee, He plays Billy, the king or head-honcho of the bilders. Also cast. New York actors Gary Label Arry Japanesell and Patricia Tailman, olus Christina Farrest from Romano feed Seven) country. Let's hear it then for . . .

THE CARPENTERS in from the Coset - but not for the long

tenether - were functor extraordinary John Corporate and his becuteous actions with Adnesse Barbons They also had James Lan Curte elong for the ride, so you don't need me to tell you they were busily promoting The Fee. They didn't show it, size. They didn't need to. Most of Europe has been pleying it for weeks and John, for one, was estamished to hear it hadn't opposed have yet

Within a few days, Administ had to leave him at the posh Hatel Majestic and jet back to Georgie where she's point the action much this once in Hal Needham's new fast-mover. Cassysball, with Bart Reynolds, Roger Moore, Ferral Fawcett, Dam DeLute and, or so I heard Sammy Davis

This left John with plenty of time to talk turkey with distributors and seese with journelists - yes, yes, again that's all to come. (This column is beginning to reed like a trailer for future insure). John has a firtful of presents recluding his EMI Western, El Dieble, delayed by the time he spent on The Fee "It's the first time I've gone back and re-shot scener." he commented. Prize emong his projects is his most aucoraine film to dev ("by pacasety out by desicn'?, Escape from New York, This one is set in 1597 when New York is the world's

largest prison. I sheeps thought it elresdy Africane Barbeau will be among the cast but not, on this occasion, Jemie Lee . . .

A TRIO OF HORRORS FROM THE CANNON GROUP

Connun Fedder, Exemples of the better posters for each of the market bless from the Casson Group, on LA exploitation company taken ours last year by the Israels conducers Merehme Golen and Yormen Globus - just poster-ert. The Godwood is a British production, directed by Gabriel's Beaumont

director as Carmon claims, Kluss Kinski's Murder by Med is respond alcowhere as they column. As for Drecole's Last Rites, what can symply Last Rites . . . Colon Wilcon's Soone Verspires was first ennounced by Cennon et Cornes lest year - but they're still promising





MS CURTIS

She's a henry. A long, tall, page-cleaner of a ledy, Jerrie Lee Curtis, that's who, An (assis) you'll find get when we've the room for the full interview. Chand by photographers who politaly enquired if they'd found the right aid

THINGS TO COME

— The ARM do Trony Cardin, capt²²² — Jerma is unifiedly basked on from leve in Series of the unified by basked on from leve in Series of the unified by basked on from leve in Series (1994). The caption of the capti

HORROR INC

Then prevanced, by the very - we finds to the Bank, from prevent Garage 6. Remousters and Rem Hammedy, who the time last year was passing that a selfic Chair Extended to the prevent of the prevent of the Chair Extended to the Chair Extended t

Falls to Black, with Invite Yeshers doing a great job on the setting, is a wenter. The Breaking Anexy ster Dennis Christopher is the movie built who begins knocking off people

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"The star of the files," says executive producer Sylvo Tabet, "is the stery by Joseph Garofalo. The here is a kid who's the best of his clearmates and gets back at the little devils with a very real Devil of his ceen." Aha.



in executives of all the feetures review research, the colors in our effectives review received by the colors of t

LEISURE INC



CONAN IS GO!

Conest Commay Vest of when . 3 The protein in sprace by Ferni Poster and copyrighted 1979. (probably locease it is staken from the cones of the 1974 cones o

BEASTMASTER



Servery, First he made Pheeters which define being, or at least understanding. Then came Pheeters III, New Dan Coscarolli is moving into the review of space in sorrery with The Seatmaster—ancher of the first Least interstite to the control Company moves—written by Dan and he in creater, Paul Procertmet.

FLOYD'S(a) SLEEP

Three years ups, expetrists Armerices files director Celein Fleyd was here with his Swedigh wind him of Wister Ferminantion. His been living in Swedien sizes to set the loss time to 1954, and was due to start his note time to 1954, and was due to start his note time to 1954, and was due to start his note time to 1954, and was due to start his note time to 1954, and was due to start his note time to 1954, and was the same time to 1954.

DROLLY

Veneus tep stars couldn't - simply didn't bother to - make it to the Connec names they were chief empen the no-shows. Oliver Read at least, had a better excuse. He was busy alsowhere in Europe shooting Condormen with Michael Crewford for Ossey, Or then agein. wood debut film for the unspeakable Cannon The movie is not oaste as rotten as its

mablinty. Connan are recounted down how for using overy perked car pione the Crejusts as its own billboard. This year they went too fer and preduced two posters and/or ads for early eyer before. On the Press Floor in the Peless where such bendouts ere left in our meil-type bexes, you could be enkle deep in Cernonfodder chucked away by disinterested soume-





The switch in director Charles B. Griffith's firm called Hackyl. Highle and Hag ... ha-bal version of the old R.L. Stevenson sage, is Neckyl is a podietnot lon, look it up your that DIIV Reed is pur-uply - emetaurish lumpy selved). Heide a districtor: Hop on equiphlist make-up with a Washworths' way - as Dr. is, a shrink who ticking people streight with two Hackyl and his own smooth lined sateric and peacock farthers. burty self as his elter-ego, Mr Hype. 'The good-Oh me, oh my . . . Still Olly Reed was also lookers dove get party with murder," says evelable in the Connex marketolers is save. Heckyl; and indeed, Hype kills envane who thing own more dire. A Touch of the San.

does not fall instently in love with him. As a which even had none Peter Dyshine absent comedy, it's a flag. Hackyl works in a medical. What some people do for rest money . . .

. . Except I remember meeting Flevy asses in London when he was casting the files, and beering from hers later when ha'd begun shapting in Ireland.

And now suddenly here it was a respire of years late. Why the deley? Maney - what eley? "Financial difficulties have deleved completion for two years," says Floyd, "and I've had to do simost all of the post-production myself, Nonetheless, the picture has become better as a weeknesses. Freighing it became a professional taught me a lot. Producing and direction can meen a great deal of work and conflict . . . but it's the cely sure way egen to independent ferr-makers to do what they want," The firested from is new called The Sleen of

Deeth and I must say it almost produced The Steep of Romdom in me It is a exect laboured effort, indeed, Scripted by Floyd and his wife. Yvonne, it is as close to the original work as was Victor Frankenstein - too much so, in bath cause. It seems wrong to complain of this (it's rest enough in Gothic conoms) but it for any of the captral characters to conservatured the exysteries eround them, while the fantacy genre audiences watching are way shead moved from the original books, and films of the classics have to do likewise - otherwise the

Mixed performances (sed accents) from a wildly asserted international cost: Sweden's Par Oscarsson (Floyd's excellent monster in Vistor F), Ireland's Petrick Mages and Niell Techni-(best ector in the quee). Italy's Marily Tole American Milkmen and camilarly lone British sexplostation, as the fer too mod - lookung here. Curt Jurgens was also involved, herdly if over - saying a word. He rate as Toto's have bend consisted of meaningful Tunnale classes. end in such short clips, they could have been shed in the VIP Louise at Dablin Airmont between flights . . .

Gathic Identure and the director of ty's In-Search of Dracule, admetted to me, "I'm thing of the genre," Sleep of Deeth, play proves it.

SF-TOKYO STYLE As always, you can at least depend on the great

Tool Company of Tokyo for some kind of science feature at Cannes, Aciduation in the racio. This year they expelled themselves, with both seimetion and live action . . . thinly disguisad versions of American by shows, such as Feetacy Island meets Love Rost on the Time Express, end their own land indeed far suppried month of Kirk Onester' The Final Cogetdown mayis with modern day tacks and

THINGS TO COME

heavy ermaments being time-werped back 400 years to the days of the screymi and the

Galexy Express \$93, from seimetor Kazus Kometudom out a modern mileav train into "boundless space". The passengere wern out to "sures the naked eye (which makes things serior on the primetors), the Galaxy Express from Titae, e setallite of Seturn, to the ice alecat of Pluto Iwhere so its remetery is full of frecen bodies hoping to be brought elive equin the Skaleton Planet, the Castle of Time and woman cirete Dueen Emeraldus and the manburging rebots lad by one Marbanical Duka Kose Salta directed Time Sile from Ryo Henraum's book, Sonny Chiba, the new legendary star of the Far Fastern street fighter kernte-movies, headlines the cast, and orchastrated the emitting fight sequences as a 1980 Jananese Aresy Platters of testy acrowsed care ere transported in time - as time (tself stops to 400 years non when rivel workers are trying is a night to be seen and soon annuals Chiba as the Army Seutement, and Isso Netsuki as the old werland one taking over the land together, in unions, Indically, Sonny Chibs was the priginal ster of Jenso's entry in the Causes fertical corportition, Kurosewe's Keeproside, He esperantly did not out on with the grand old semani of a director, and left the project ... which went on to win the Golden Palm mound trying with Bob Fasse's All That Jazz Srill Chiba has a fine old time in Time Stp. too long like all Japaness movies, but presently better time-warreng stuff than The Final Countdown . . . though when it cames to feadel battler

with or without tanks, no one can best Kurosawa.

KUROSAWA &...

The international miseas version of Kurosawa's

film, by the way to being edited soon by Francis Coppole and George Luces (end., or It's rumbund, Streen Spielbars, tool), who essisted, or in fact insisted, or it being mode at all. They successed their considerable muscle on 25th Century-Fex to put up the breed. A Kurteawe, at 70, edworded his availability for work in Europe during the formight here. I hope that

and Lucas have dropped him as swiftly as they picked him up. TON-LIP

By the way, I think I've discovered why Kleus Kinski walked out of Condervon . . . That would by my myterion have his 1990.

SUPERKLAUS

Screen) deughter, Danne Welker ... A nitte bleavy-henched from welter-director Pealans, but meen exceptible within its gean thes much of the Cernamede of Rims they unleashed on this year.

Kinski, though was for better treated by both his new French Sims: Halee (Heat) with

both his new Forch films: Raise (Hata) with Main Schmider (yes, shr's schally completed the old film lastly and La Frames-Erfest (Co Child Nome) co-tissing the invariable years American, Pinologo Palmer, in a sparketive debut from director Rephaells Billeddox. 39 Net Outl Klev Kireki, motor his Mondretta.

> a personni un has 92th eroons, Caroli Psaulara Bonne Höllar, was he oken, Maroli Psaulara Bonne Höllara, was besken die abert reles is Jenne, his citicateral despetate, regist, pasious of deal's female conquests and his among the submirect skining at skining gene with his patients at the addy violation

no hi parente a fin ad y scion

film. And for a character like Klaus Kinski to coming wit celebrate his ton by working for Disney of all companies . . . wall, it just wouldn't gel word extend Jah

SANDY SLOWS Producer Sandy Howard (Deeth Ship, M

City as First, stalt has shown been bely when a discover, here yourse, His Filler, as was all know, have been slipping... Surtha's stall show have have been slipping... Surtha's stall show and well and susching for a wisers. Ha's bed ap now with the Researd Galdford's new CA. Contained, and sensors his projects is John Line's promised sensors, with 1 (yet signal to resour contained, and the state of presentants sakes, in order to make a fourth bed, his's also placering a sile to make a fourth bed, his's also placering a sile to make a fourth bed, his's also placering a sile to make a fourth bed, his's also placering as moved about A. Man College Heres. So the working's as the well for Heavert, Fardays. His CIC, purstee has a "Involver predictions" forth-

coming with a mineks of Todd Browning's Finels. "You wan't be able to tern your head eway," says Howard Goldfarb. Parhaps ha's forgetting John Hurt's Elaphest Man will be ready

NEXT MONTH: MORE NEWS FROM THE CANNES FILM FESTIVAL



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THE FINAL



REVIEW BY

JOHN BROSNAN his is one of those films that must have how about a move about what gare when a modern aircraft cerrier gets

got back in time to the day the Jaconess stacked Peerl Harbour!" "Wow, man! That's wild! Harn's 15 million dellars. Go and make

And seen they went The first and major roblem came when they started to write the script. New the obvious appeal of the idea is an being stile to show how modern military technology of 1341. In other words, we want to see the aircraft cernier and its medium ircraft blow those speaky Jean and their oldcraft carrier giges do this and everts the attack. then history will be drustically altered and an infrints number of peradexes created though they'd menged to out their excreft

carner back in 1941, via a time werp that resembles an ocean-ocean black hole, there a result not much of importance baseens until the time werp makes on spevitable reappearance up the carrier scens, it elso scoops to scuedrons considerable distance every at the time ()

couldn't figure this out), sed plonks the let back in 1973. There is one minor clesh between medern flows is an undoubted success but it beers as forces and the 1841 Japanese - this involves a little resemblance to a good science fiction thigned Zeros out of the sky before they can doplight between two Zeros and two set succeeds 1941 does to a good cornectly

set to Pearl Harbour, But, of course, if the air- I believes and is the most improving sequence in the film - and also an encounter such two 1941 Americans which provides the means of getting Kathenne Ress on board the carrier, but becoming all the contribitions the churchen contains ere left unexploited by the writers. Instead they play it sale and succeed in turning what was originally an audictious idea leto a

On a parely technical level, however, the film is well made and looks very good, with the exception of Meurice Binder's lunid and aircraft catrier most the USS Numity, and all its dittering mechans and ermements, Considered

COUNTDOWN

DEVIEW BY PHIL FOWARDS

ature. The Final Countdown, is such a dis star. Hedden at the core of the filts is besically a very interesting idea. That is, that a super-storaic aircraft carrier, USS Nimitz, is trensported, we a time warp, to the day before riself within striking distance of the legioner flast. The fee power of the Nievtz could serily destroy the Japanese and thereby elter the

The film basets a fine cast of usually worthy players who are sadly given little to do. That the filtre is directed by Don Taylor, who in the part haloned Escape from the Planet of the Apes and the superior but occursily under-cated Damies Green Two, further adds to the mystery of what can only be described as a basic wrong-bradedness or every aspect of the

It's peinfully obvious that the US New cove every co-operation in the making of the big hudget files, by handing over the Memitz to producer, Pater Vincent Douglas, (yet engther of the Dougles propery), gwing the filmmakers a multi-million dollar set which would have been impossible to duplicate on any soundstook. However, the price seems to have been high. Never in a film has so much footage been given over to andless scenes of Irle in the

The sequences of the "time-storm" over taking the ship and the planes are reterestingly







done but the effects and up tooking like out takes from The Blank Hole and there are a counts of shorts of what is obviously a fee from dension when one considers the advences made

Them is a sub-niet which concerns Charles Durning and Ketherine Ross as a couple from 1941 who are brought about the super-cemer scorting Japanese Zaros. This entire sequence is

the wartime Fortise and would do nothing to further American-Japanese relations. Nimits however, most of whom play them-

selver. When told that they have been transported back in time farty years, they hardly were an everydey occurrence. Of course, I praising there.

The film and with a twist which for a withsecond ectually works, although it doesn't take too much thinking before one realises that it too is ludicrous.

well obstromated by Victor Kercer and a couple of action scenes are well hendled by Taylor particularly a shape out with a captured Japanese pitct and the film carefully avoids the

A TRIBUTE TO ALFRED Tony Crasky tooks lack statement of the superior s





tribute to Hitchcock . . . Easier said than done. Difficult to cover the cherubic Mester's glory withcompiling a book; and there's enough Bussell Taylor's for tops). Since the sadiv inevitable news of April 29 - for too soon, we hadn't got used to calling him Sir Alfred yet - there's been tribute eplenty, Clive James' for example, only work with respect and humour, eschewing the usual critical cant. Whether Affred Hitchcock is part of our chosen Starbumtian genre(s) or not, we owe him. Anyone still turned on by film, that is. Directors the world over from Kurosawe to Bergman, Minelli, Clouzot, Wise, Resnais and Wyler to Preminger, Polanski, Truffaut. Mel Brooks and obviously De Palma, have all made their "Hitchcock film". At least one. His influence will remain as immense as his fame. He's the very first star

Spielberg is another who owns up to being a major fan. For Roy Sheider's shark-sporting beach some in Jaws. Spiel-

berg adspited. Hischoock's femous triplezoom reterns beto – track in, soom out – from Vertigo (1958), when Jemes Stewart Iooked down the tower states . . when Steven Spielberg was ten years dad and hadn't yet taken ower his fether's cine-camers. "I've been waiting all my life to put that shot in a movie," ayes the sonething. His had weised 15 years to Hitch, himself, had weised 15 years to

Hinth, hisself), had weited 15 years to work it out, since experiencing a similar vision when drunk one London night rafter the Cheles Arus Ball. They sold him at Paramount the show would cost 50,000 dollars with sets, polleys and counter-weights for the carriers. Hitch did it, with mirratures, for less than half (19,000 dollars). I hate to think what it cost Specified in the carriers with the cost specified in the carriers in the cost of the carriers in the carriers which was it to estimate the carriers which was the carriers which we have been considered to the carriers which we have been considered to the carriers which we will be considered to the carriers which we will be carried to the carriers which we have been considered to the carriers which we have been considered to the carriers which we will be carried to the carriers which we will be carried to the carriers when the carriers when the carriers when the carriers when the carriers were the carriers when the c

Hitchcock didn't need many re-takes. He was a meticulous planner, never allowing his techniques to impede his

story-relined but to enhance it = visually, some of his finest sequences were silent, or at least free of dialogue. The minutes in the Albert Hell concert in The Men Who Knew Too Musle (1955) and the swern minutes of Cary Grant vs. the crop duster in North Who Knews of Cary Grant vs. the crop duster in North Who Knews of Cary Grant vs. the crop duster in North Who Knews of Cary Grant vs. the crop duster in 1959. But the was an innovator from the custer. In 1958, he had The Lodger passing the floor of his room, shot from the prevent a glass floor, complete with

outset. In 1976, he had The Lodger pacing the floor of his room, short from beneath a glass floor, complete with the pacing the pacing the pacing the pacing directing debton, in his first, his real directing debton, in his first, his real minute, talkie Blackmail (1926), he minute, talkie Blackmail (1926) he fluight the source of a chartering herpy's dialogue to allow her constant repetition of "knife" to come through and jungle.

howing part have much of a box office show the Hijchcock name was





tha heroine's nerves . . . and there was a more visual and intercut variation of the knife theme in Sabotace (1936) One could go on like this forever . . . If moments are what films are all about, most of the best ones belong to Hitch. Cary Grant - as well as the grop-duster, of course - scrambling among the Mount Rushmore presidential heads . . . Miss

Froy's name appearing in the condensation of a trein carriage window in The Lady Vanishes (1938) . . . Grace Kelly offering Cary a breast or leg during their To Catch a Thief picnic; as this was 1955, she was, of course, referring to chicken ... the close-up of Leo G. Carroll's gun in Spellbound (1945) . . . the poisoned glass of milk in Suspicion (1941) . . . the pura

cinematics of Rear Window (1954) Where Hitchcock best all the wowner tilm-mekers was in his deft. scene in each and every film was worked out months in advance of shooting. (No wonder he could simply direct one telephone box shot in Soho Square for Frenzy from the back of his car). He'd shot it all in his head first, story-boarded was left to change. Not even his famous

They started first in his first you Hitchcockian movie, The Lodger - as a Press photographer. A space needed to be filled, and with no one else around, he filled it. Soon enough, his appearances became his trademark. By the 50s, ha mede his antrances as early as possible. not wanting to keep audiences in sus-

walk-ons.

pense for the wrong mason. He'd walk on Grant, turn up in reunion photos on the wall or as both before and after shots in a dimming drug ad - end finelly as a Registrar of Births and (naturally enough) Deaths in Family Plot. He only ever cancelled one appearance. "The idea got

into the Press ahead of time," so he told me. "I was going to walk along with a girl and talk to her - but in deaf-and-dumb Increase My bands would be working very fast and she turns and slaps my face. We got letters about that. Please don't make fun of deaf mutes ...

With such planning, Hitchcock conspired to leave his mark on us all. Gooseflesh, mostly, Under Capricorn (1949), far from his best, was the first movie to scare me stiff. That skull under Intrid Bergman's pillow put me right off my own bed for weeks . . . I grew up and he never actually scared me again, but the his moves were constant. I foreive him for trying to get a performance out of Kim Novak, because he introduced me to Cary Grant, to Grace Kelly, to Jimmy

Stewart out of cowpoke gear, And he made me seek out not only his earlier films, but their previous movies, too, I'm eternally grassful for that Well, yes, I suppose he did scare me once more. When we met . . . I was very nervous. He was serene buddhelike in his feasurity comes shair

of his favourite surte of his favourite London hotel, Claridges, But how, I

who had been interviewed up hill and down dale, film by film, scene by scene for (then) four decades. How to get something fresh - new? It's the same regaing query at most interviews, but the subjects don't always come as huge as Hitchcock, Well, I did okey. I'm not claiming any major breakthrough, just that he cave me that feeling, as no doubt most Presspersons felt after repoing with him. He loved to entertain us - and be

He was bored at the start of the maeting, or tired - and who wouldn't be. doing interviews on the hour, every hour, all day, all wask. But something happened when I nominated The Trouble With Harry as my favourite film of his. His old eyes lit up, he actually unclasped his pudgy hands resting on his ample middle for a moment or two, and said in No 1, Shadow of a Doubt (1934), so one didn't waste time asking about that? From then on, he opened up to me, and since his death, I've been scanning the tapescript of that - for me, joyous encounter. Surely the best way to pry

tribute to the grand old man is to allow him to speak for himself . . . on his style of film-making: accentuating the visuals, "Telling story by film. That is the crusof it. Pieces of film put together to greate emotion in an audience. After all what is if someone says, Oh that's horrible that's amotion. But no reaction . . . and you've failed completely. That was always the power of film. It was the new art of the 20th Century, There was







images sumped around on the screen and "Even today, if a film goes up country end a men stends beside the screen and rails the story. The films are shown silent and he's a very important figure. In fact, they told me in Thirland once that sometimes the exhibitors pey him more does bits of dialogue as well, but fundamentally, it's the visual image which is

"Unfortunetely, this is lost to a great entirely on dialogue. Your characters today ere more complex, and the only way the characterisation can be developed is through dialogue. In the old days, characters were more simple. The villain could be discerned immediately flexen-haired . . . that goes back to Mary the heroine always blonds. I think that came ebout so that you could tell one symbols. The images were very simple and streightforward. Then talk came they took it too far, told the story with telk, which is en extension of theatre. "I think in the conception of a film's writing towards the visual. You can't

evoid the expository neture of certain seenes. The MarGuffin . . . what it is about - and get that out of the way, It's not important. You have all that in the spy films . . . All where Robert Donet picks up a women in e music-ball, takes her back to his apartment and she says. I'm a goy and I'm after a man whose were brown - but blue inside," Clearettes

She sets up the whole thing in that dialogue scene. It has been done without 'us never taken any writing credits

on my films. But I work on the script from the beginning with the writer usually a novelist; he's the hest castino man because he writes out descriptions of the characters, with fine detail. Certain directors like to improvise on the set. I don't care to - because I can improvise when we're writing. I'm making the picture on paper, That needs, of course, a ledge of cutting - so the thing is orchestreted at the same time, by deciding what the cuts are oping to be.

That's when it clicked. He sounded bored with meking films. I suggested. because he'd already shot them in his head, "You're dead right," he replied. "I'll go so far to say that I wish I did not spoil it? "Yes, because from thet point on you start the compromises. The first is casting... Apart from all his magic with movies

his stories about his wicked line in any way, they created bewilderment." [1] losty-dovey lives of an unchous married couple running a radio request show that he and Alme listened to over their 7 am breekfast in LA. Another, for a starrent, was a Hitch-designed dinner. All the food - soup, trout, chicken, ice-greem was blue. "The rolls on your side plate

"blue" up in guests' faces, Gertrude Lewrence sat on "one of those awfully rude oushlors", and when the blue loscream arrived he had it served by every waiter in the loint. - "about a hundred the table in that little room? That was, perhaps the best side of Sir Alfred Hitchcock, film-maker supreme, He layed mayes, he loved life even more, We'll miss the old man more than we might realise just now. (De Palma is no substitute! Fortunately, Hitch left us with a wondrous inheritance. Some of the most expertly made movies ever seen.



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REG HILL

THOUGH HE BEGAN AS A DESIGNER, WORKING ON SUCH EARLY GERRY ANDERSON SHOWS AS SUPERCAR, FIREBALL KIS AND STINGRAY, REGHILL LATER BECAME MORE INVOLVED ON THE PROQUETION SIDE OF THE CENTURY 21 COMPANY, EVENTUALLY BECOMING EXECUTIVE PRODUCET FOR THE WHOLE ANDERSON LINE OF TV SHOWS, JOHN FLENING INTERFUEWED

en Hill was executive producer on most of the best-remembered Gerry Anderson televation series. But, Dask before the Sourced World War, Borne Committee of Committee on the Sourced World War, Borne Committee of Com

personns), a friend from his Göhern days personded him to enter the film industry and, for about twelve yeers, he worked for National Indexest Potuse Productions, turning out films for the Army, Air Force see. He says they were "baselotty instructioned films which included a halfurs lot of models and enimation."

A cameraman et N.I.P. was seened out to another company, Polytechnic Films.

So AP Films was formed, taking its name from the initial latters of Anderson and Proxes. They were joined by Rep Hill



Along the way, Arthur Provis left. A litleter, with the company now called Century 21, John Reed left. The company became Group 3 – Reg Hill, Gerry Anderson and Sytvie. Today, It is just Gerry Anderson Productions, with

neither Reg Hill or Sylvas Anderson involved. When I met Reg Hill, I asked him about the early days and Supercer, the first series in which Lew Grede of ATV/ITC was involved." I did the

designing of the creft and the initial brochure that we used to present to dear "When Lew saw the idea end the illustration of Supercar he just said

old Lew," he sold ms, "When Lew sew the idea and the illustration of Supercar he just used Go alved and ob. If. There was only ourselves and maybe a dozen or to people working with us. So. I do all the designing end helped to build the models and so on. Not the pusperts, though — They were all done by pupperters. I'm just not interessed in

income and to do not be pusped, brough — They were all done by puppeters. I'm just not interested in little wooder dolls. It's help them get chreaters and I've designed faces, but the schoel modelling and making the little heads out of fibreglass and pursing mouth mechanisms in — that's nor my cup of tee."

For the next series Fireball XL-5,

For the next seen Ferboll XLS.

Derive Meddings less inserative in See bears X 1 is 27 betzeller on the dispays bears bears X 1 is 27 betzeller on the dispays less in Seed and the Seed of the Seed o

So did he miss the practical creetivity of production? "Well," he told me,

"There weren't any outside experts to bring in (in those early days).

We were the experts."
"When it comes to the creative part of the
film, if you have an overall view rather
then being stuck down designing this or
thet. I think you can very often be more
useful. When you've got to get e lost of
other people working for you, you've

other people working for you, you've literally got to beach them the process. Our filming in those days was unique. There weren't eny outside experts to bring in. We were the experts.



This one size was doing purport shows that way—not knocking out a picture every fortright. There was a traw show every fortright. There was a traw show every fortright. There was not before the returning down in the property of the proper

'continuity (Nutrator' — storyboarding major sequences — on the Superman more. Why hen? "Well, I think it comes easier to a person who has a knowledge of the each may be suffered to be upon the continuity of the continuity sketch erisis. (Leualah That's condably why look the continuity of the continuity sketch erisis.

(Leughs) That's probably why I got the "Even if someone asked me to join

them as a co-producer now, I wouldn't do it."

Job. No, the Importest thing is that I've ringloyed people in the past — people like Derek Meddings, Kenth Wilson (see Starburst 13), Brian Johnson (see Starburst 13), Brian (see Starbu

you've had all the sections, assuming that some of in the susk in, then at a latter of post of the susk in, then at a latter of post and the susk in, then at a latter of post and the susk in the sus

unhappy," he told me, "No, not ".yqqedni "And it isn't particularly stressy. I burst 9), art director Bob Bell - they've When I talked to Reg Hill, he was a all some through our company. When

happy to earn myself some money and go home and my wife and I can go out to dinner - we do what we want to do. Even if someone asked me to join them as a co-producer now. I wouldn't do it. And chance. But I believe that if you have been working hard all your life as I did especially from 40 onwards, when most people are slowing down but I was still enough time to do lots of things for myself before I peg out. Unlike the soldier. I don't want to die with my boots on. I don't still want to do all the things I used to do. Some people do. I meen, dear old Lew Grade couldn't lie down if he wanted to. It's addictive. But I've found more interesting things than work."









the control of France XLS, Too, Pop Hill on the childward or at Four Feether Falls, many Anderson setting pupper artists. About left and right, As these bobros show, Probabl XLS had the adolby to separate Angle was exclused. The Anderson setting pupper across readily tray in cords, while the amother command actions could lead on the myles of any comments planed, between control could lead on the myles of any comments planed, between could lead on the command costs of Freedock XLS, Space Cop, listons. Steve and Vanua used there "are orbital" for both range recommander.



THE STAR WARS INTERVIEWS: PART TWO

was caught by surprise when Mark Hamill, star of Star Wars and The Empire Strikes Back, announced that not only was he familiar with Starbunst but actually had every issue of tha megazine. "I buy them regularly in Hollywood," he told me as he eagerly

wood," he teld me as he regardy examined this latest issue. The intraview was taking place in his London hotal stains shortly after the opening of The Empire Strikes Beak and the whole publicity. Strikes Beak and the whole publicity strikes Beak and the whole publicity was the public of the public of the public of the public of the view within the last five days his enemy, and enthulusine sensed understrikes and enthulusine sensed understriken of enthulusine sensed understriken der enthulusine sensed under view of enthulusine common with the cheesester of the young Luke Skywalker bor in restlict his service professional sensed de sense with 10 years profusional sensed as sensed with the profusional sensed as sensed and sensed as sensed s

I shouldn't have been too surprised to team that he collected Stateburst as I had been that he collected Stateburst as I had been that was a genume finn of all and fareasy movies and in fact. I'd conce seed a fareasy movies and in fact. I'd conce seed a without a seed of the seed of the seed of the stateburst of the seed of the seed of the said," I see a should one person in a interview I did with Korosin Matthews (star of The Sewarth Voryage of Stateburst (star of the Sewarth Voryage of St

inn't this seems one then't on over harm, and I'd met him only recently. So I varied to the thin of the country. So I varied to the thin of the country. So I varied to the thin of the th

"So they said oxis," I didn't get a fee for it, I just you a fee a trip to San Francisco to cover the scenner faction convention they were hexing up there to interview Kenwin and talk to him about his work in Herryhausen's movies. When people see that siste now they think, That's weird, I wonder if it's the same





my from Star Wars ... no. it can't be I asked him if being a fan of the ger meant that working on the Star Wers

films was a real pleasure for him. "Yeah. It reelly is. I've done e lot of work on different television shows that I wouldn't they were just jobs I did as an actor. But hate the word geore - but genre." But wasn't he getting tired of devoting so much of his career to the Ster Wars

movies. After all, it had started for him "First of all, I think in Empire the story is just beginning to

emerge.

back in 1976. Wasn't he just a little weery "No, not at all I Really | First of all I herengene to emerce. They laid that groundwork in the first one but now we

Star Wers was very emotionel but it was e much more visuelly orientated experience. I mean, for instance, the exalted feeling you get when we blow up the Deeth Star is a very mechanical revelations as the emotional climax. There was a kid et the media screening not true, it's not true . . . you fost! And I

was a more/ victory | It was a moral victory that Luke dign't join with Darth Vader." What about other sf and fentacy films? Was he still able to maintain his fannish enthusiasm for the genre efter ell the years of working on the Star Wars series? "Oh sure! I see them ell. I breen't seen Saturn 3 yet but that's the only one. My fevouritas, since Star Wars, are Close

Encounters end Alien. Oh boy, I loved Alsee! I wish I could have been in Alsen. It could have been like Janet Leich in Psycho, if they'd billed me in a sterring rele in Alien and then have me get killed first it would have really surprised audiences. That would have been great! I would love to do something like that, In of The Thins and get killed right

away . . "But I never thought of Star Wars as science fiction. I thought of it as a fairy tale. One of my fevourite earlier versions of the Star Wars screenplay had a clever device to off-set the technology of the whole thing so that audiences wouldn't think that it was going to be enother 2001 when they see the cruiser going



earther this year, Opposite below. Mark Hamil' as Luke Skyweiker from the opening acenes of The tempore sorries today, Acoust persons size years and the Empore Seriors back, Names Amone, in which he played on altogether different character to the familier Skywediser (Mark Convert Summer, Delow, in the thinking climas of The Empore Strikes Back, Luite Skywediser (Mark Hemilii faces the for he's clearly no match for . . . Derth Veder (Dave Prowes).



breast feed this squealing baby Wooking end there's ell this Wookier dieloque going on. She goes and points to one particular book and the beby gets all excited I Mark did a prophroble impation of what an excited haby Wookine might sound like of this point!. She takes the book off the shalf and we see it's tiried Ster Were She opens the book and that's when the know starts . . . Then, at the end, efter we get our medels, we bow end it cuts back to the hally Working asleen - honafully

not like the audience. And the mother

I closes the book and outs the baby to bed. was intended to be a fairy story." Tactfully not admitting that I thought it sounded rether oppalling I asked why the idea had been ebandoned.

when we were oping into production and the Fox executives were sending us memos like. Why doesn't the Wookie have any pants on? "It's true" he continued after the

Starburst leuchter had subsided, "and we were saying, Hey, come on guys, if you're going to sak that port of guestion why are you making the movie? What's enother of

my faculities DN yes, the scree in the motive where a lower course up to me outside the Centine and sterar macking around within yell-edipender and long around within yell-edipender and long around within yell-edipender and long to brush kim away in disput, And that should detegrate to veryone the inhuman's already seen them scawnings for metal and selfing probots on everyone know and selfing probots on everyone know what they are, but the according warned must see all the like, DN, loce, If yell, a Jases, a member of a smell bade of a few of the rest. If they wonder deeper level for next etc. If They wonder deeper.

away opilizated. "But there was so much in the screenply that didn't roule in iten the movie, and the didn't roule in iten the movie, and water in the opilizate stale, that was a Diagoga, And I said to George, The is come the movemer obsery for sought of too? And he had it all worked out, it sought to the said to the said to discuss the stations they incoro these construes that post, I let call me that in mare made bastic stations they incoro these construes that stations they incoro these construes that post the said of the said when the button is pushed and the walls start moving in to converse the metal, they

"George (Lucas) gets very depressed when he makes movies. He's always convinced he'll be exposed as having no

"George gets very operased whish ha makes movies. He's always consinced that once and for all half be exposed as having with the finished product. Because when you make a move in your mind everything as perfect but when you finely have to realize it on film it's never the same. So he gets bugged out when he's making a film. "I ammember when we were shooting "I ammember when we were shooting

this grow in the trash compision. I was supplied to supplied the supplied to t



Nove: Eake Skywelker (Merk Harrell), reppend with Neo Solo (Hermson Ford) in the Dee endage competior, is attacked by the divaded Demogr. Opposite left. Two partiests of

Chatanooga Choo choo I started to sing, Pardon me George, could this be Dwnoge poo-poo? And to show you how depressed he

And to show you how depressed he was he didn't even mille! I got a strile out of you — I didn't get a leagh but I got a smile — but George just sighed, put his floot up on my steemstropier chiest and suddenly! I was under the water." With jokes fike that it's not surprising ther Lucas walks around the set looking depressed, but is it true he doesn't like

With jokes fixe that it's not supersisted that Lucas wides around the set looking depressed, but is it true he desert fixe making mower? "He just feet slope pointed with the results, the cold me he was 40 to 50 person satisfact with American Greffiti and only 20% satisfied with Sate West. That's why he was 10 to 50 person satisfact with Sate West. That's why he was the thirds week to make it is existed because he thirds were with Sate West. That's why he was made if the satisfact of the satisfa

that's a tricky word, sequel — but Empire is not really a sequel. I did sign originally for their films and George had even then written the entire storylars. Some of it has been dressed up in Empire to setaify

audience expectations but for the most pure Temples is the same story he wrote all those years spor." Was he, it wendered, looking forward to working on the next one? "Absolutely, more interesting, flow the story is emerging and storyly think it is all getting more interesting. flow the story is emerging and storyly serveryly or the charactors will have to change. Like flow that the charactors will have to change. Like flow in the charactors will have to change. It seem know the size in symbol of purely and influencemen. Wall, in Emplie if the lower 100% routhol, and if thenk all this!

being 100% truthful, and I think all that is interesting. Whether audiences will agree I don't know yet. I think it's a gamble because people may be expecting









be certain to find Empire much more autistiving than the Star Tesk fram did with their movie. "I have to be very missed star Trick when it was first shown on Amenose to. We were fixing in Japan missed Star Trick when it was first shown on Amenose to. We were fixing in Japan then because my father, e Naval officer, had been transferred them. But I leter see the revenue, of occurse. When I went to see the revenue, of occurse. When I went to had been done in an hour on the I would have been great but not for e 45 million.

doller movie."

Knowing that he was an old special effects enthusiant I asked him how he rated the affects in Empire, "As far as I'm concerned you see a lot of movies where

reted the affects in Empire. "As far as I'm concerned you see a lot of movies where you look at the special effects and say, gee, jan't that nice, but you're seying that semoved from the experience end it doesn't really mean snything. But when I "Watching The Empire Strikes Book I and a great surre of

enthusiasm and that's the key,"

first saw the snow walker sequence in
Empire put together I was just shrilled
with the emptional connection — the way

it's set up to create a David and Gollath kind of feeling with those little mosquito-fike snow speeders versus the gient walkers.

"I was worried about the effects." because now the effects you see in to commencials now seem like those in Ster Was — come to certact filmans where a pairwy of bragative envir you? And then they cut to the big specialising poing overhead ... and you just wanter this kind of stuff. But weathing Empire 1 for great surge of enthusians and their years surge of enthusians and their streamen and the seems of the kind. If you care in pauly is about the streamen and to the effects are compliance in the seems of the compliance in the compliance in the compliance of the compliance in the compliance of compliance in the compliance of compliance in the compliance of compliance in compliance in compliance complianc

complementing the action rather than deminating it. The bist effects are the cares you don't notice arryway. People are the Taunetsear and they know they can't be real so they look closely at them but the effects you just accord meter-of-facely, those ere the mally excling ones." As the whole time West says is the wordstoned if it was easy for him to retinessly a contract of it is was easy for him to retine could be controlled to the control of the word and of Emplies.

Was be. Lasked, a constant presence on

"No. He would come and watch but he wouldn't stand next to the camera. Karsh would say, You want to come over have 2 and General would are no no it's your movie. And then you might see around a set sort of watching. But he only came over to England about three times during the meking of Empire, and

only for a week each time. It really is "But actually Gaproe did direct one Sterburst. No one else knows this end in fact it's not very important, but he did. It came about this way - first John Barry died end that was a horrible experience guy. He'd had such an ewful experience Empire on the proviso that if he got the chases to direct Saturn 3 he would leave and do it. And he did get the chance so he left Empire but then all that lunk heppened to him and he came hack to us. He was all excited at petting into then suddenly we foet him. So then Gery

Watts, who was on smally our Location Manager but this time was Production some end so did Harley Cokliss. And one day they needed someone to shoot a connecting scene between the one where I'm recovering from my snow creature way - and the scene where i go gut in

"I would like to produce a script. written by a friend of mine. We'd do it on a low budget and avaryone would be on percentage

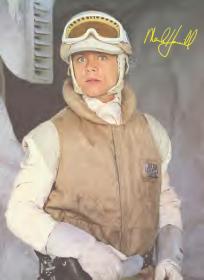
points of the profits." the orange suit over the khak! one, and there's planty of time to set the smaller modules on the transport. Those lines ere like old home week because George was

the off-camera lines for the robot that

our just acknowledge the robot. So everytime I did it I would say comething different to the robot. Like, / ecorecists it, or, Thet's very kind of you, or How very compessioners of you, and leave. We different things. And it was mostly just to what would be coming next. You know what, he ended up using the take where I just said. Thanky." My final question was whether he was

planning to get into the writing and directing side of the industry himself. "I wouldn't rule it out. I've written stuff before. It's one of those situations where

if you're not going to get good offers from other people then you're going to have to do it yourself. I would like to produce e script written by e friend of mine from college. We'd do it on a low budget and everyone would be on a low safety with percentage points of the profits the way that George did it. And it ensemble thing - there's not just one lead character, there's about twenty of them." And is it sessoon faction? "No. as a matter of fact, it's not." And finally, a message from Mark thing And he said to me, When you walk | Hemill . . .











CAROLINE MUNRO

For most Starburst readers Carolina Munro needs no introduct graceful faline form and dark good looks have improved a string of antasy movies and so strong is har gult following on both sides of the Atlantic that she is, to many, the First Lady of Fentasy, Miss Munro was interviewed in London at the beginning of this year by Nicholas Leahy.

is one of the most popular ladies AD 1972, Captain Kronos: Vempire Hunter. The Golden Voyege of Susbed. and At The Earth's Core. Originally to date was as the villainess in the James Bood film The Stry Who Loved Mr. Now

e film she made in Italy called Stercrash, in which she plays a spece print culted Stella Star, is enjoying popularity in remely enthusiastic, and from the number

many of them clearly regard her as the The overwhelming impression has

in films is that of a ferrore fatele. An bair and her mude up flashing eyes, she corresponded to her screen image, as

proomed in private. She is a satisfying By luck or design, and without the help.

When told this the second a little duconcerted. She did not went to be sundable or the door not sheek in a your a slow people well-makes findish accent, full of innocence rather than vice. she save. "It's not me. I could never live up to that, erroway". Can the people who write to her, or meet her, tell the



why I feel I have to make this affort in so that they know who I really am". If a femme fatale, does she mally think they are writing to her? "I do, because a lot of about them, and they get a little bit from writing to Caroline Munro, actress, and

"I had a wonderful childhood. I didn't want it to and really. I

always wanted to be Peter Pan." can adjust between how they see her, and the contact by letter? "I think so, I think group is enormous, from about nine-year Not very many ladies, and they were very two of the young boys, not the little ones, they were quite cheeky, but the adolescent ones, who wouldn't mally can anything. I think they were frightened. didn't really want to give. I hope I don't give - that feeling, but maybe it's from the screen this big, tough ledy on the screen. This made me feel slightly uncomfortable, so I found myself perhaps overdoing it to make them feel okay," A modest woman, she is very grateful for praise. "I really am because of their thoughts that come through the fan

personally, because people have taken the Quite apart from the reactions of fans, what is her emotional relationship to her image? "When I stop and think about it. I don't think of it when I'm doing it as that." In that case, why is she arring? "It's a form of ascapism. I'm very, very

shy. So it's a very strenge thing to choose, "I see that acting is an exhibitionist thing, but I don't think of it, when I'm doing it, as that.

isn't it, really?" Not really. She is a little hesitant, a little anxigus, and insecure like a lot of actresses. Sensitive, she is also without the customary self-absorption end vanity that usually goes with the job. She has too low an opinion of harself to make such arrors. "It's like getting back to childhood." she says. "As a child, I had a half-brother who was a lot older then me, so I would

pley for hours and hours by myself.

heve many, many about me. My teddies and my dolls and whatever. I did that for hours. I was totally absorbed in it, but I stage, and the one that could do it all. I school. I could do art a bit. Once I played Jesus, but I didn't have anything to say end really. I slways wanted to be Peter

She was born in the small sea-side town of Rottingdeen, just outside Brighton. She was educated at a Catholic convent school, and at the ege of sevensered by a London newspaper. Caroline Lucie Clayton modelling school in the Malta for the British edition of Vocus magazine. More work followed, and the could eppear in edvertisements and tele-









model, she did two negligible bit perts in the films Cesino Royale and Where's Jeck, before being cast as Richard Widmerk's daughter in e forzotten comerly western made in Spain called A Telent for Loving. On it she met an merried, becoming a step-mother to his

Her big slice of luck came in 1969 when she was signed up to become the Lamb's Navy Rum girl in netionwide posters, meking her instantly recognis eble. Even in a coffin, when she played Vincent Price's cloud wife two years leter,

in the films The Abominable Dr Philips and Dr Phibas Rises Apain, Turning up for work every day to lie in her tomb, she could be rightly described as an extress who was not yet animete. But in 1972. Sir James Carreres, the head of Hammer horror films, was walking through Victoria Station when he saw one of her Lamb's Navy Rum posters. He signed her smell role as a sacrificial victum in Dracule: AD 1972. Today, when esked if

usuelly replies: "No, but I was frightened monster), because he looked so awecome in his nlook, and makeup, " She than Kronos: Vernoire Hunter, es a svosv. "I enjoyed that part more than eny other I've over done," she said, "It's my favourite, because it's so romantic." Soon efter, Hammer films oot into financial trouble, end her contract was

dropped. However, she got the lead as a "Peter Cushing is very quiet and unspoiled. I defy anybody who's

met him to say a bad word about him."

slave girl in The Golden Voyege of Senbed, involving her with the special affects monsters greeted by Ray Harryheusen. But she hardly ever met those mythological beasts consumed with bleck curtain, in front of which somebody would wave a stick around to represent the monster moving, and I had they superimposed the monuter in place of the ourteen. At least I was shown pictures of the creatures that Rey had drawn, and he would direct the special effects scenes hyposist "

Her next film. At The Earth's Core. full-sized prehistoric tat. "They used special wires for the flying sequences, end I was frightened they would knock me out as the creatures came flapping down at me." She enjoyed working with Peter Cushing. "He's very quiet end unspoiled, so untike a star. I defu enybody who's met him to sey a bad word ebout him." Next, she tried to Lotus Elite car from her black helicopter in The Spy Who Loved Me. "It was one

career step," she seid. "It was first cless She really owes her success to those Lamb's New Rum posters, which alentity that could be exploited in

"If I were the first actors to do a nude scene then it might be

interesting But I'm not! other media, and she has continued to do them for the lest ten years, long after she has given up other model inc She has always refused to do any nucle Full of Merried Men and Force Ten from Nevarone for that reeson, "If I were the first actress to do a nude some, than it it wealth't," she said. The success of









popularity in America, where she gets a lot of that fan-mail from sometimes addressed to "Dear Stalla Star". What would she like to do now? "I'm grataful to fantasy. It's been good to me. But now I'd like to try something

different, with something more of a character for me in it." she had to work very hard to get har

She has been quoted as saving that image right on camera, and that "I'm a vary ordinary old, really". What did she meen by that? "This image that I have it's physical, but it's more mental with ma. I know that I can do it in front

"I know I can't live up to my image. I know in photographs I can, because they lie . . .

of a camera, because I can't do it in front of people I can't. So therefore I don't know if I'd be any good on stage. If they had a camers down thers," she laughs, thinking of the front row of the stalls, "maybe I could do it than. You know that you can be that image on screan, because that's the other self things that you're not really, so you know you can be what they went on screen, but you know you can't in real life." Even the channel effect of her nosters does not give her confidence, because she does not feel she can live up to them personally. "Not at all", she affirms. "Not at all. I know I can't, I know in photographs I can, because they lie. Film lies, obotographs /ie. And 1 know 1 photograph okey, but in real life I can't come through and that will be accepted." obliged to contradict, "You have this me, this shy person that can look okay, but it's not that thing they want to see. tarrible twin" she says, and laughs a titale. "She down't intrude in my private life at all, or with friends, as I think you cup tail." Does sha feel physically power ful, or sensual, when she is in front of a camera? A long pause. "Possibly in front

of a camera, yes," she says with quiet rajuctance. I would have been very surprised if she had said no. That's when she acts out har own fantasies with a script. It is curious to think that an insecura girl can become an actrass in search of identity, and be rewarded by having hers split into two for her pains. It would seem that a theatrical solution is worse than the problem. But there is some security to be found on a fantastic level, greatively and anxiously.

play-act with. The attraction of acting. As far as Carolina's alter-ego is

concerned, the vamp has always belonged to early theetrical tradition rather than to reality. Plays and films always insured that the vamp was punished for har changed the character of the vemp form, as a convenient male fantasy.

Carolina Munro's dark looks have made har seem to be that character to the public. Far from being a predatory Amazon, sha is a revitalisation of the English cliche, a shy, polite, nice girl She finds the idea of the vamp unreal "I've never met one," she says. And on reflection, you may sorse,



Above: A scene from Caroline's first starring film, Starerash, in which she played Stelle Starr, a time from The Spy Whe Loved Me.







GERRY ANDERSON'S

SINGRA

he Gerry Anderson searc's first major tolevision series was Super-cer. This idea behind that was to evoid showing puppers wellching. They didn't look right welling is of they were simply put in howevers. Stragesy wis really an underwarer Supersor. A feest, that's what i thought, so I saked the men who worked closely with Anderson.

throughout his successful run of tv series, Reg Holl.

"On yes," he told me, "when you've made to many of those action-adventure films, it's rether filet Tom Arnold: you've got to die verything on ice." So the Anderson team dut au underwater series beasure it hadn't been done before.

The 39 episodes told the underwater his hydrophone operator, Phones, as they fought an elen civilisation in their craft Stingury. They worked for the World Aquanaut Security Petrol (WASP), based which could be submerped underground in an emergency. The WASP commander at Marinwelle was one Sam Shore. He and his mon wased a constant war against the werriors, who travelled in submarines built like giant mechanical fish. In the opening epsode Manna, Titan's beautiful mute slave-girl, defected to the WASP side. For the rest of the series, there was a bizarre and indecisive love sub-plot involvine Trey, Marina and Sem Shore's

ving Troy, Marina and Sem Shore's daughter Atlanta. Stingray was the first series Gerry Anderson made after his AP Pilms was taken over by Lew Grade's ITC (see Interview with Gerry Anderson in Starburst S. It was also the first action service which for ITV. Reg Hill remembers. "Prior to that, ITC has made only or not pitch film in colour and, I think, which nitry foliate in colour and, I think, which nitry foliate in the starburst was glong to cost, the colour and the service was plang to cost, the puppers and the six and special effects and to any the colour was fastly important. So we persuaded Lew It really important. So we persuaded Lew It really was worth which: "Shooding the series in t

colour also meant that it would be easier to sell in America. Gerry Anderson says: "I remember Regivent to America to talk to NBC Stimaray, made in colour for the

American market, was seen in black and white in Britain. should if the problems of making a colour show. We head black and white belowision here and it was the first colour series to be made." (In fact, the BBC had colour and the correlated Singery plot in firm was

taken to the BBC on a pretext to that Anderson personnel could see what it looked files on a triscress.

"In those days," says Reg Hill remembering his trip to America," "I found that colour television didn't differenties between real pastel dolours — what the thirty were berge or pink or slightly will not therefore. with Supercar and Freball XL5, Gerry Anderson stayed with science fiction but came back to Earth in a series about a futuristic submarine, Stingray, and its crew, Troy Tempest and Phones. Feature by John Fleming.

After his success

And if they were pels blue or pale green, it wouldn't distinguish. Thet's the only thing I found out about colour in America. It just mount we made things a

thing I found out about colour in America. It just meant we made things little more colourful." There was also the problem that Stingray, made in octour for the

American market, would be seen in Beteich with real home in Britishe. Effects man Dereix Medicines told me: "We did have to Dereix Medicines told me: "We did have to be careful with or er an inner, otherwise we lost the cerel into the leading cound, when the control in colors, was this tenderary to make the sets too pretty — to make them off, white send blue to them. Could? That is a color riffinal. I know I used to have little frights with their personal real real to the colors. The interest in the colors of the colors of the colors of their send of the colors of the colors. The way as colors riffinal is known I used to have little frights with the personal hard send of the colors of the colo

Play, see for closer very cleap and where you got a glown to the bestorm of the ocean you don't see greetly pellow and rest flowers. This was a very more effects problem though. The central difficulty was that it is interposible to remisturise wyster and a spikeh or ware will be out of scale with Bellow. The old is also of the server, broapen.

Deposite above. The king of the underse resho wage wer on the force of WASE, Deposit below. The headquarters of the Wo



the modal craft on the surface. So how did Derek Meddines try to get over thes? sold me, "You had to create a bow-wave create a wash, then shoot it at very high therefore seemingly vaster) and hope you happened, you couldn't shoot it again

herause the schedule was so tight - you use had to dip the shot so that it was a Because of the time-scale, it was also impossible to shoot any scenes underthem with little money and a lot of ingenuity. He told me: "We built underwater landscapes which had to be thrown plastic plants, then dirtied down. And I about eight feet wide by four feet high and six inches from front to back."

The gamera than shot the model Stingray in its fake underwater landscape through the six inches of water in the tank: "We used to have to put a vegetable dye in the water to take the quality down," says Meddings, "because

was no water there. You've probably seen some of those films where you've got a submaring and, apart from a nice ripply

effect, it doesn't even look as if it's underweter. We used to out that ripoly effect in by having a light in the top of had rays of light moving."

The reason vegetable dives were used, Meddings tells me, was so that the fish were not harmed: "We brought in hundreds of tiny little tropical fish. Thera would be comething like 500 fish in the tank and sometimes we'd shoot with and we wouldn't get one fish in the picture! They'd all be up the wrong end (see Starburst 9) who discovered she solution. When we fed the fish, we used

tank. So, just before we were going to do all the fish used to rush to the centre of the tank hoping to be fed." By the time the Stingray series was finished, the Meddings team had gained reater problems to be faced on





TARANTULA! that Challenged the World.

Two. The Black Scorpson (1957) ceiter on the

prey - the deadliest monster of all time - it's The Deadly Mantis." "Crawling up from the depths - to terrify and torture - The Monstee

"The sea's master-beast of the sors on a vengeance-mad rampage of terror -- The Beast from 20,000 Fathoms."

es it was compelling stuff like this that had the 1950s' movie audience "rushing in a frenzied remouse of terror" into the cinemes to check out such sterling

titles as It Carno from Beneath the See, War of the Colossel Beast, Monster from Green Hell, etc. Now, almost three decades later, with monster-fentary movies some movies themselves are quite laughable. Some thirty years on, it is difficult to the audiences' Imegination? What was it

that made ordinary folk shell out hard cash to see a movie feeturing "a thousand predatory tons of men esting beast?" The answer is a short one: the anxietyridden years of the 1950s. The "Cold" years of the '50s were a

time of feer distrust end parenois, a time when anything unknown was immedienery regarded as sail. If at first this feer of "outsiders" was directly linked to the American political machinations concerning the great

Communist threat, then the subsequent fear of an etomic holocaust was related to

imagine the world-wide anxiety caused by the enormous scientific edvence in th use of atomic energy and the potentia

However, on the other side of th coin, film-makers were delighted with th subject from a viewpoint of source material. Alien investors may come an go but man still creates his own devil thus nuclear power, can destroy any else intruders (in movie terms) then ultimately, it poses the greatest threat to

1950s not only made veiled attacks or the Bomb through their films but als greeted e powerful end frightening bombl elong with the cloud of radiation surrounding it became the core of this Hollywood mythology. Dre of the eerliest exemples was Warner Brothers' The Beast from 20,000 Fethoms, festuring e creeture supposedly from the dinosaut ece called a rhedosaurus.

Resed on a Ray Bredhury short story (The Footom), the screengley was panned by Lou Morhesm Sater to be story consultant on ty's The Outer last-sesson producer on tr's Star Trek! melts the ese-old ice end frees a 140,000,000 wear old rhedoseurus. The enimal, tremendous in size, is first seen by Professor Tom Nesbitt (pleyed by Paul Christian) who is injured by en ice slide started by the monster, and found unconscious by his comrades, is flown to a New York hospital for treatment, Tom recovers, seeks Professor Thursood Eison (Cecil Kellaway), a noted peleontologist.

into action when he learns that the beest has electrosced a lighthouse on the Massachusetts shore. Plotting the monster's apparent course on a map, the professors theorise that it is coming down cenyon off the New York coast. Surveying the undersea carryon in a diving end killed. Later, the monster is reported on to the Fulton Street pler. People fice in penic. Automobiles and buildings are monster is next seen when it turns up at the Coney Island emusement park and becomes entangled in the roller goaster structure, which collapses around it. Tom-

errives to direct e troop of soldiers in prenede rifle into the beact. Finally surrounded by flemas, the rhedocaurus reers up, then creshes to the cround. Here we have the yardstick for most of the later, etomically-created monster movies of the 750s - stomic testion awakers e sleeping creeture which then and ends up cettero zapond by the

forces that, in effect, creeted it. Beest from 20,000 Fethoms also showed that science was, by cause and effect. Frankenstein end its own monster own monsters, then it elso beloed destroy No sooner had they cleared the rubble eway after the Beast then it was time for Them! This time it was atomic testing in

includes scripts for It Came from Reneath the Sea Feeth vs. The Flying Saucers and Wer of the Colossel Beast).

about fifteen foot long mutant ants

for Theml, from a story by George Worthing Yates (whose work also

Acting on a report received by the New Mexico police, Sergeant Ben Paterno Industri for James Whitmore) sets out to find a little sirl wandering pomes upon e cer end treller, mysteriously wrecked. A general store a few miles down the road has been The only clues ere the theft of sugar from both treder end store, end a number of world's most distinguished entomologists, daughter Upon Weldon) ere assissed to the case by the FBI. It is not long before the problem is solved. A grant species of ant who are ito quote the movie's ent expert) "e gient mutation, engendered by the first atomic bomb." The ents' nest is located and furnisated with poisonous res. However e search revnels that two queen ants have hatched and escaped, maether with a number of winged males. Efforts must now be made to locate these



guarns and destroy them before they can | the surviving ants in the sewer system of ants are destroyed.

The climactic battle between the antidrains is still one of the best action pieces to come out of the Grant Insect cycle. The film ends, however, with the may be braeding as a result of atomic

Them! are probably the best examples of the Atom Age Monster genre, Also, in setting the style and pattern for the others that followed, both films featured what would be the requistion lead characters the dashing hero who solves the final, big problem (Paul Christian) s also expendable (Kenneth Tobey/ happens to be an expert on whatever the Gwenn), and the scientist's daughter or pretty assistant (Paula Raymond/Joan

Whiday) were a popular format in the overtrown-

In It Came from Reneath the Sea, the overblown octoous. rampaging along the Pacific seaboard, just turns up, with no mention of rediction as the cause of the mutant species monster cycle Perhaps the most well-

known of these is It Cama from Beneath the Sea, featuring a giant octoous rampaging along the Pacific statement However, in It Came from Beneath the up as a general menace, with little mantion of radiation as the cause of the mutant species. Attack of the Crab Monsters operates along similar lines, with its plant, mutant crabs creating havoc with those unfortunate enough to

be near the water's edge. group, however, is The Monster that Challenged the World scripted by Par Fielder from a stroy by David Duncan.

Salton See, the US Navy has set up a top research station where, under close scrutiny, they work with underwater demolition, guided missiles and overwater parachute tests. A parachute test outfit and two seamen awart in a petrol boat to pick up the lumper who, soon after striking the water, completely deappeared. When the land radio at the Navy station fails to contact the patrol boat, the operator calls Lt Cmdr John

Twillinger (Tim Holf), head of the Navel | secretary and her five-year-old daughter. tant. Lt Bob Clemens (Harlan Warde) culty, with one of the skamen dead. Near his body is a strange, jelly-like substance Twillipper takes the substance to the lab the area may be radioactive. Dr Rosers has his two assistants run constant Gaiger a check on the selly to determine its

Sandy (Mim/ Giltson), Ropers' assistants, Blake (Deone McCarthy) and Johns (Casey Adems), come upon a weird loosen the sac, Blake's air tank becomes entangled and, as Johns tries to loosen begins to shrivel and age. In panic, Johns claws his way to the boat. Gail, returning to work that moming, is anxiously



Above The star of the film Goreo (1960) makes short work of Tower Bridge Selow, Associa



into the lab room to look around when I with the guards who kill the beast. she starts screaming. Gel rushes into the of the eggs, blocking their only means of escape. They run into a small supply room. The creature relendantly pushes against the barricade and its tusks are reaching in almost touching them, when Rogers end Twillinger arrive. Twillinger, nushing Ropers outside for help, diverts the creature away with a fire extinguisher wrenches the hose free from a five steam screaming monster. Soon Rogers arrives

Sadly dated, like most of its contem peries. The Moester that Chellanged the World nevertheless manages to create a certain tension, a sense of excitement even when there is none. The 1957 Monthly Film Bulletin review of the film cast an unusually favourable light: Though conforming to some extent to the tried pattern, the idea is inprojectly and at times alarminally worked out and the scientific supports sound reasonable The monster, which at first sight seems en innocuous anough little creature, subsequently proves considerably more affec-

A scene from Theset (1953), James Anness Jaho had appeared earlier as The Three from



The Deadly Mantis is another monster and heads directly for the newest big city. The film's best moments, and there are very few to choose from come along be a big mystery. What was it that destroyed an Arotic radar base? What monstrous thing ripped apart a parco plane? Hero Crass Stevens later finds a strance clawlike object near some weekkage and, mentelly reconstructing the claw's owner, builds himself a giant

Along with a bit of Cold War nonsense about the weeknesses of American radar datance. The Deedly Ments plunces sharply downhill until at the conclusion not only are the lead characters relieved when the creature is finished off in the Holland Tunnel but so are most of the audiance (those still awake, that is). Again, the Monthly Film Bulletin summed things up accordingly, stating in its raview. "The creature's death agonies in the tunnel are sedistically protonged. the rest of the film is scrappy and, with 200mph, laughable,"

The Black Scorpion is a fine example of the late 1950s giant insect movie

Grant words are the menace in The Monster from Green Hell, the result of exposure to cosmic rays, these mutant intects rayage Africa until a convenient The Beast from 20,000 Fathoms was a durant accenter of The Deadly Mantis (in terms of plot and stock situations) then The Moneter from Green Hell, alone with The Black Scorpion, belongs with Tham! The Black Secretor, however, it a fine example of the late-1960s grant insect

movie. The special effects, for the most part, are above average and the action is thrillingly steped. The setting is Mexico, where a series of volcanic disturbances which then scour the countryside for train on the way. This example of the clant bug cycle,

shough not a direct descendant of the etomicelly-created mutations, is neverthaless a relation an off-shoot from the themes employed during the early-to-mid

The climectic sequence in The Black Scorpion, where the grand-daddy of them all engages in a battle against tanks. armoured cars and helicopters is a minor triumph for this type of film, Naturally so, the special affects were directed by the master of marrymoth morester movies.



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COLIN CHILVERS

Part Two: "How I began, where I'm going - and why"

Last month, Colin Chilvers - special mechanical effects supervisor and Oscar-winner for Superman — talked to Tony Crawley about his early career and his work on Lew Grade's Saturn 3. This month he explains how he started in the special effects game and gives some entition elimpose of Superman.

had No 6 at Protevood Studies, in Shahalin, in a fairly disapsidate in looks like a second home for Studies and St

Up the redety stars, in a first-floor office, is the young barded and basec saded Martin himself. Coin Chilers, 35 this year, and at the very princele of his cases. He's warm, friendly, affolie. And why sur not? He has the world at his feet at the moment.

Once he realised there was such a job, all Coin Chilvan awar wanted to do in life was work in special effects on films. And work his way to the top. That he has accomplished in exceedingly reput order. From lowly assistant to Oxide-winner in

ten year.

But where, he quite naturelly mix, does it so from here. Integrating the Ten Brown of Ten Brown

man Oscar-winners.
Such a departure is far from good
naws for the British film industry. But as
The Duke used to put it, A man's potta
do what a man's gotta do. And Chilvers
for one is refluting to stagnete.

In this second installment of the Sizurit consensation with Coles Christian, to outlines how his fought at the necessary better to get at the outlines how his fought at the necessary better to get into the mose getter, better to get the consensation of the coles of

been toking marnly away on Superman II. Not a man to give away too minty of the scores of his perclusier trade, in kage a closed mouth on the sequal. He did, however, suppert, that even efter his farmous helicopter sequence in the first fille, we ain't, as they say, seen nother yet!

There is, for example, a highly complex extraction in the satisfactor of the satisfactor

peinted all eround end below it in a grant beckdrop. Richard Lester's hald head was inv gust about in avidance as he prepared to shoot Scene 488 — Take 3. Any day now,

making movies in England then, is the



we speak English. American producers and directors like talking to somebody direct, and not through an interpretar. Selly reason as it may sound, it's surpri-

singly important. But now the Hollywood film-makers don't bring their own witards over. They use you and others like you. How did we consince them we're so hot?

Because we defin't have the American money over bear, we had to be far more inscribes and make far more use of the mores we did here evaluable, the said this before and I still believe It? The Americans are good, sery good, at sets and affects, but they're not as invention as we are. They're not as invention of another or they're they are the said Should workfoot. How's Superman II?

Simple answer: Very well. We've nearly finalhed. [Chiliers' work was complete an January 10] But not so simple work? Or was it easier the second time around? On yes. A lot of the work had been done

on Part One, when we had the major sate.

"The Krypton sate, the Onal Office (whe
President's office in the White House),
stuff like that, I suppose when you look
back at Part One, a lot of our effort had
been research and development.
What can we expect from Two then. With
all this stores about money problems, a
change in directors, nearly starting too
the end fositing too many of the sechal-

clars to Flash Gordon and Tha Empler Shifting Beck, the rumon was pour recound and by one more than express — that the new movie would finally our rough "o" ready Superman 13". Merc like 23" It think the company is committed to making Superman 25! Thay'na booth the nights for 25 years and I can't see it, in their interest to any committee of the seed of the seed that the seed of the seed of the seed that the seed of the seed of the seed that the seed of the seed of the seed that the seed of the seed of the seed that the seed of the seed of the seed that the seed of the seed of the seed that the seed of the seed of the seed that the seed of the seed of the seed that the seed of the seed of the seed that the seed of the seed the seed the seed that the seed the seed that the seed t

of the time. And they're due to start Superman III in December. But did the Salkinds lose any of their first orew?

or we returned the too technicians from the Gos and of course, the sector of the Gos and the technicians of the time you seld it, it was too. They weren't making up that minds when they wanted to start. Take me, for instance, i'm mot an individual as a special effects department, I'm me, But I'm me plus me of the Gos and the Gos

keep continuity of work. So if you're not working, they're not working. How many people depend on you?

you?

At the moment, I've got sixteen people working for me. Like me, they're all free-lances. Over a period of years, you get to



Opposite below. Los Lone IMarqui Kricker's despites procurecusly from the emelual beforebor in Superment That Moves Christine ever responsable for the whole heliopate is apposition. This pipe Some spared frying proparates from the series from Aboves Squaremen (Christian) are yet by review of a features, concealed develop this colored. Below The Total project process registered in registered in the control of the control of a feature for the control of the control





another guy on to my crew and he doesn't fit in with the rest, he doesn't do another film with me. I look upon my

"When I left art college all I wanted to be was a supervisor and, of course, to win an

Academy Award." They have to work crew as a femily.

Whan you're faced, as you were recently, with a choice of six high-class movies, do you discuss them all with your crew? You have to. Of the six movies, some were shooting abroad. Not all the crew like to on abroad. They've got wives, and kids growing up, and so on. But as I say, I've got my own life to leed as well, I can't lat mysalf stagnate. I have to move on. When I left art college all I wanted to be was a special-effects assistant, then I wanted to be a supervisor and, of course, to win an Acedemy Award, Now I've done all that by the time I'm 34, Now either I spend the rest of my life as an effects man, and there's only one way to coming up all the time - and that is down! Or I look alsowhere and see if I can expand my ambitions into other areas

You seem to be in the odd position of having achieved your ambitions almost too rapidly. Am I right? Totally, Absolutaly! And that leaves you in a void . . . One of the creat over things about the film industry, more than any other industry I can think of is one can start at the bottom and the world's determination and luck - probably in

that order - you can make it. I started at 19. coming from a completely non-film industry family, a totally working-class family, and if I hadn't got into films I would have been a telephone angineer. What led you into special effects? I dunno. Beatly I don't. It was just an unusual creative thing. I was always, as a ked perting told off for taken those

apart, cutting up bencers and making axplouves, all that kind of thing was natural to me. When I want to see films, I didn't know what special-effects were. How did you begin? When I laft school. I wanted to be a

and a half to get a job, any kind of job, in the industry, just touting around seeing people. Totally depressinal I only out into films in the and because somebody took pity on me end replised that I wasn't going to give up. I got my union ticket. which is the all-important thing, by starting off as a trainee arimation director. That was the way in how I not

another -- almost like a family. If I take my foot in the door. I might have been well-suited to that job, because in a way ir's special-effects, but I hated it sitting behind a drawing board all day. I quickly

> ironically enough, by two guys . . . one was the American special effects man-Glan Robinson, who has just finished Flash Gordon - the other was Hush Attwool, who is associate producer on the Dirney film I'm shout to do Condorman, that'll be the first time I've worked for him in the twelve years since ha out me started. I trained with Glen Robinson for a year and a half - on Tha Rattle of Retain (1970). That wasn't an official training, but we liked each other my aves open, which as he told me, is how you learn in this business. There is no organised training schame you see.

Which means similarly-minded youngsters are now knocking on your door. I Since Star Wars, yeah . . . A lot of them how a very naive view about what a special affect is, though, They don't realise it's hard work. Let's face it, you don't set to do good effects unless you

work bloody herd! A lot of kids think come to see me, and I've amployed some who have been entally useless

six, seven months ago, a New Yorker working for Warner Brothers' racord department, who'd been trying to get into films for a long time. And I could tell he was totally committed. He had of me at his age, so I felt I had to help him. I took him over to meet Glan Robinson on Flash Gordon, Gien gave him some contacts in Los Angeles. He was so many his movies like Eerthquake and King Kong. When I took him back to Unhridge station the had flown over from myself), this kid said, "How can I repay

you . . . you've spent so much time and energy on me, I don't know what I can ever do to pay you." I told him: "Just get a lob. I've done my bit. You are me 15 years ago, now get a job. That's all the navmant I need, because I know you want to do it." Whatever happens young



An increasing sequence of photos from the opening scenes of Supermen The Maxie, The mechanical effects of buildings colleging and the take-off of the capsule bearing the baby Kai-El



Miller is going to get a job. I know it. I think it was a week later, I got a box of Swiss choclates from him, thanking me.

What would the movies be like in Not so vast as the ones over here, which movies a year instead of one. So I could space myself out a bit and have a week off inbetween. They have hard winters. where they don't do a lot of shooting, enother country to work or I'm forced not to work - which would not worry me. You get to e stage when you think: Why do I need to earn e fortune? I suppose being e special effects supervisor with the feir emount of money you eem, vou're not rich end vou're not poor. You're a good stab target for the tax man because he can get 60% off you but you're not earning £1-million e year to

you've not earning £1-million e year to allow you to live in locacy enywer — you're not on the breading.

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attitude, seen if I can't do it, it's in my interest to try and help dem. You never know when you might need them. You can't be too complecent about your position. I'm being offered a lot of minist, I'm pain Academy Award, perceduars hell talk to me, If he heart heard of me, he's heard of you, he's heard of you, he's heard of your district of the heard of me, he's heard of your district on the heard of the heard of your district on the heard of your district of the heard of your district on the heard of your district on the heard of your district of the heard of your district on the heard of your di

ethects and an Oscar and see what I can do with it. Am the people who call you these days, only interested in space moire efficial? I realise this subsphemous to say in Starburst, but serie! you a little time of space films at the moment? Well, it is getting a bit monobonous.

There was a ffem that was points to be made last year by Ken Russell, which was point to be made last year by Ken Russell, which was point to be a space rock opera. Rather like Tenmy. I would have loved to have done that. Because it's getting away from the usual. There have been too many moves letsly trying to make space look like it regist be . . Ken Russell would have gone off into the real fantasy. And





that's the sort of impression one gets in the film industry at the moment, that the next stage is not going back to kitchen sink dremas or sex, but it's going to be

When I was going to start Superman, the film that collapsed around me was called Vamnirella.

fentary, Hence John Boorman's Merlin end Riedey Scott's Kraght.

Is there one eres you're walding to cackle?

You have to be prepared to do enything, in Tormsty, it was action-props. In Listomersle, it was bowing things up.

Did you supply Ann-Margaret's beans to Tommy?

No, all I did was Title Turner's Acid Queen sequence. Thet's one of the record of the rock space opera lide which he was plenning before he went off to the States on Altered States. Lean't remember the title.

but believe me, it would have been mindblowing.

The filters we've missed?

When I think buck to when I was poing to start Superman, the film that collapsed eround me at the me! was working on it, was Vernpirelle. That would have been in your properties. That would have been proposed the properties of the properties of more than the properties of the properties of the properties of the properties of the in's scenes fiction and const-book and it's scenes fiction and const-book and it's scenes fiction and const-book and it's scenes fiction and const-book and

self . . . from here to the goor-house! Footnote: Since this interview took plece. Colin Chiivers has made up his mind about which of those six film offers to accept. With his teem, he selected the next big all-action Disney number, Condorman, This stars Michael Crawford Iminus Betty end beretl as a comic book writer who takes on the identity of his superhero character when trying to help e Russien girl spy defecting to the West. Requel Welch refused the role: Cherles Jerrott is Although based in Europa it's a Hollywood production and will be completed In Film City, "I've been looking forward to going there egain," comments Colin. 1 went over to the Disney studies in January and met some of the effects boys there, some I knew end the others have become friends. Let's face it. when all is said end done, Hollywood is the centre of the film industry and I fulfilled. One has to work there to reelly think that one has errived."

Next month: Zoran Perisec, the men whose Zoptic process contributed so much to the Suparmen flying scenes.

47

NTASY AWARDS 198 eighteen month (pan. The reason I

making! Starburst finally presents the Voting Sallot for the 1980 Starburst Fantasy Awards. Recause of the delay in wa've had to alter the procedure slightly, so settle back and nev attention. To be eligible for the 1980

for this is so that the awards can cover both the summer and the for this category, please bear in Christmas releases in any one year, period between July 1st 1980 and June 30th 1981 - simple no?) Another change from the last Awards is that we have decided to include fewer categories. This is an Awards, the film or ty show must attempt on our part to alleviate the confus ion that last year's have gone on general release

Best Fantasy Book, When yoting mind that the book needn't be a film book to qualify. But It must be fantasy orientated and it must have been issued in Britain for the first time between January 1st 1979 and June 30th 1980. If you are reluctant to cut up your copy of Starburst, then a copy of this page will be sufficient. Please get your votes to us

to add one new category; that of

between January 1st 1979 and June 30th 1980 That is an FILM AWARDS

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Best Special Effects..... TELEVISION AWARDS

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IRVINE ON EFFECTS

PART FOUR

FILMING AND TAPING

Through this series we have dealt with the basic concepts of miniatures: the design criteria and the methods of construction. All

this has been building up to one some medium for posterity However, due to space restrictions it is impossible to cover every aspect of the ert in one erticle - we can only just begin to scratch the surface. Mat Irvine



which a moving picture can be preserved. One is photographically on film and the other is electronically on video tape. And until moving holograms only two methods we have. The techapproximately the same whether one is putting the result onto film or tape. Television can involve the use of both film and electronic recording, but feature films heve only occasionally been made

on video tape (The video method of making films is usuelly quicker to shoot and edit, but the and not completely satisfactory. However, new systems exploring the use of thousands of lines to a picture - the standard tv picture is 625 lines in Europe and 525 in the US - ere being developed

work for feeture films). Although there are major differences

working on films or tape, there are a few that have grown up over the years when it comes to shooting miniatures. thet one is creating an Wuslon and inveri-

ebly making something appear lerger than it actually is, the speed a model moves is intended to be. Consequently the techcamera speed then its final projection. speed has developed. This gives the double advantage of slowing down the it appear more realistic and also to lengthen the total time of the shot, which

is normally an edvantage. In some ways this method has been superceded by computer-controlled carrevas which can perform delicate manoeuvres slowly, yet disappeared entirely.

Secondly, Asses, As a general rule of thumb, the smaller the minieture, the wider the angle of lens one uses to give depth of field Finally angles This particularly epolies to minieture sets. Bearing in mind

that most full-size viewing is done at the human height of 5" 8", if a film is being positioning the camera. It inversably meens the cemera ends up resting on the overall movement of the model to make surface of the model base. This will elso front-to-back depth of the model will be

far narrower than the full size set it is representing.

A ministure scene can be short in own stake, though the still sen. I he be the advantage that were thing can be seen the country of the still sen and the st

whetever arranged in front. Support pole can emerge though the backing, or creft can be suspended on very thin wires. Keeping this lot in focus is one of the prime problems, so these days it is more

common to introduce some kind of matti into minishars effects such.

All return reasons a most and states purified peak, and provided the properties of the control for the provided the provided the control for the provided the provided the control for the provided the provided the film re-enount, the exposed half expects of the ways of potting states also assess whose, though the provided the states the occurring of patting and the provided the states the occurring of patting as the provided the states the occurring of patting as the provided the states the occurring of patting as the provided the states the occurring of patting as the patting of the states the occurring of patting as the patting of the states of the patting of the patting of the patting of the states of the patting of the patting of the patting of the states of the patting of the patting of the patting of the states of the patting of the patting of the patting of the states of the patting of the

travelled. This was the method used in Spaces. 1999 and sinversal Blakes? 7 apscades. It has the diseasembage that once one is in the know, it is invariably easy to spot this method, for one tends to get en obviously black area where the model is going to travel. However, as with the all-in-one method cent does not up with one tis representation.

with one 1st generation piece of film.

Another method to put a background
behind a model is by projection. Back
projection is self-explainatory and is little
used these days. More versatile is Front
Axial Projection or FAP, Here the
backing is projected, as suggested by the
name, on the front of a screen, which
gives a much brighter, cleaner image.

Firstly, whatever object is in fore-

screen and secondly the projected image is going to show up on this foreground subject. The first problem is solved by projecting through a half-silvered mirror exactly down the axis of the film comera

exactly down the axis of the film corners
— hence the use of the term "Axie!".
There is still a shadow, but it is hadden by the foreground model.
The second problem of the image
appearing on the model is removed by
prosecting a very low intensity of light.

only about 20%, and by using a very highly reflective screen. These FAP screen reflect back about 90% of the light received, and the neerost swinyday objects to compare them with are reflective numberplains and road-agra. In reality part of the projected image does fell on the foreground, but it is of a very low intensity.

FAP is an efficient method for completing a leapen unabler of shots releavely quickly and both still end moving pertures on the projected. Exemples of where this method was used were the opening sequence of 2001, Supermise and the second spriss of Bales 7. The Supermen sources intering the Copting and the Copting the Copting method of a double aroom, where no only the carriers, but also the projector water fitted with zoom lenses. Chough the first public look et the system, even if they dish't know it at the system, even if they dish't know it at the system, even if they dish't know it at the size of the company with the company of the

work and foreground subjects, by converting the painting to a transparency and projecting lit. In effect, it is a simple from of matter artwock, and then has been estandard method in the film industry for as long as there has been a film industry. Even in these days of enough the beautiful beaut

One type is the foreground glass, where one can either add, or for that matter blot out, per of a shot. For example the lower part of a rocket pad opuld be built in full size, so that the cast would be seen in relation to it, and the



upper half could be painted on a sheet of glass. This is then pail flowed in front of the carmera and this two images lined up exactly. It is a useful tachmous but does have a few disadvantagie. The carmera position is filled, one needs a great depth of held and the lightning on the paintings has to maked the full rate set. The latter process of the filled of the companion of the paintings are considered by consideration of the consideration of t

marging miniacural, where the approach well dhange to match the background. Matte artwork has a different side which also involves probably the most winsatils of all film affacts processes — the Travelling Matte.

In very simple terms, the basis of Travelling Matte is formed from four

I traviting Matte is formed from four perceived in the two organists you wish to combine end the two mattes that will allow you to do it. The whole process has to be executed with the perceived has to be executed with the perceived in exact register, for they have to line uperacity for the process to work. 10mm is reely out as far as the Travelling Matte is concerned and even 35mm works best in works best in





Above Free site REC tr serve Destar Who (the special, for comprehen), in The Nessure of Meridingers). A model and a future TARDIS in the electronic studio. The carrier is more on an area and facts received in TARDIS in the electronic studio. The carrier is more on an area and facts received in the TARDIS in the fact on any CRI.

and visite-Vision bornial is in educacy alphotographic and the second and all and all and all and prompting in the Vision and and all and all and all and of the films or that is serve exposed area is a considerable and all and all and all and all and all and exposed or to the remainder of the film. All and all and all and peace, suppose we want to put the peace, suppose we want to put the account of the peace of films. What we enable and all and all and all and all and all and area of the peace of films. What we enable and the other of films are of the other of the other of the other of the other of the films of the white. De assettly the opposition if it are not opposite printing you and whether the other of the other other

minus the unexposed area that corres-

ponds to the opeque part of film D — the outline of the model. It is now guite easy

to see if you repeat the process using films A and C sandwiched agenst E, as long as every thing is in exact rigistration and that is the most important factor the second run will appear bitm A, while the mask film C prevents re-exposure of that background film B, run through the first Time.

The whole process can be repeated, in

theory, as many times as required, although thera is the problem of a degradation in quality with several generations of prints.

The other main problem with

Traveling Matter, is producing the matta in the first place. The best matter are still hand-painted. Obviously it takes an smootdible amount of time but the result is virtually flaviess, and this is how the matting was done for 2001. However premium end so e faster method was developed — the Blue Screen Process. This has a common link, in theory et least, with the electronic process that goes under several memes, but which is most commonly known in Britain as Colour

Separation Overley (CSO) or in the US as Chromakey. Whichever name you choose, the idea is the same as Blus Screening. Simply shoot your subject egainst a coloured background (it does not have to be blus) and as lone as this colour is absent from

the foreground, when the film is processed whenever the beckground colour appears, this can be used to make one of the makes, ie the Travelling Matte film. The procedure is not as perfect as the bend-peinted mattes as fringing on be a problem around the outline of the subject, usually due to stray light from the background felling on the foreground.

or by the films register.

With tale-tillon, the background colour, in not used to make a physical matter as in the film same, rether it are firm matter as in the film same, rether it are firm enougher with the self-tilling a pacture from enougher source in end out literally for every freme accented by the tale-foliation but the Finding can elso occur but to has the benefit of modern electronics and fringe eliminators to alleviate the problem to a great extent.

Movement the matter is produced, the foreign that the speciality to stay with the garwal is not being filtered or steed egaptim; it will be being some and the stay of the stay of the stay of the stay of the cases in, not the model. This has the great adventage that the model can be locked off securely on a upport and assorb the use of these and their inches the short is combined with the back. The stay of the stay of the stay of the moved in reflation to the carriers or vice moved in reflation to the carriers or vice was, the year will interpret it the same

way. What is not so setisfactory is to use

e 100m liers to produce the movement for science runs, the scanning speed is opunifers it is directly towards or easy from
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cell also be used in conjuction with Travelling Manu, with The Steek Hale. The five action sequences are book propleted onto the glass and the meta territary selected onto the glass and the meta territary will point the enwork to line up exactly. The two images are combined sets or the two images are combined sets or computer controlled currents upon Daney Studies* ACIS, now those morement on metals to be eccurately reproduced, so instead of the lock off controlled duced, so instead of the lock off controlled the set of the controlled current should be set of the controlled of promises the controlled current set of the controlled promises and set of the controlled set of the set of the controlled set of the controlled set of the controlled set of the set of the controlled set of the set of set of

shots as if the whole set hed been built.

Most film effects have their electronic counterparts. As has already been described, CSO is the equivalent of

their counterper's in the loley Deek which working through a black and white centers produces non-enousing masks. Even PAP can be used with a re-carriers. However on appect that cannot be approduced in television is the ability for a film camer to run et a high speed. Shooting any annexture set or model that involves movement it is quite common to

Involves movement it is quite common to be running the film camere at twice, three times or even more, the normal speed of 24 fremes per second for film, 25 fps for tr. In fact, 5 times speed (120 fps) is quite normal for some 35 mm film cameras end there is one 16 mm camera the will turn up to 500 fps, which is 20 times normal speed and is very useful for filming mixed.

where explosions.
Video cannot, as yet, do this. Even
though video recorders can run at faster
speeds, this is not the only criterion that
determines the picture speed. This is
controlled by the scanning speed of the ty

seasons of the seasons of the certain who image down, but this is not salished now in image down, but this is not salished now and it always looks like a video dies please and the slowers i gets the more stopmostion it becomes. The newer persention of video dates are apparently better, but whether they will match the versatility of night speed contrary, we will have to well and see. However, all it not set with electronic Provision, all it not less film of

still has to well for naives to see if it if all doors out and for on securitive gard and official works, usually a following was not of optical works, usually a few parts of the control of the control

and flipped over and over. This is in addition to the normal erray of switching devises evellable in most modern studies which perform simple actions such as wiper, dissolves and super impositions end more complicated ones such as four very CSO switching at the same time.

My personal summing up of the difference in working in films or to is that film is comperatively dheep to set up, but sharts to become extramely expansive once opticals are insolved. An electronic studio is very expansive to equip, but once done it is comperitively simple and charge to do the effects, by

flicking a few switches.
(A note to my colleagues, the Electronic Effects Operators. I know the ovenimplified the procedure, so no Internal Memos please!)

Internal Memos pleasel)
As I lawnested at the beginning, there
is no possible way to include all types of
effects in just one erticle, even if I had
had the whole of this issue of Starburst
to myself, i still would only just have
been able to begin to scratch the surface.

For further reading. Focal Press.

publish a whole sense of books that deal with effects, including specific titles on Special Effects Techniques in Television, Films and on Optionis. American Cinematographic Invariably covers a new of film with a major estudic. They have had issues devoted to Star (Wert, Cileae Teconolista, Mint, Star Tark and The Teconolista, Mint, Star Tark and The recently done a very good doubte issue on the letter, purphered Vol 9 major.

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The shapen explains the basic principles of the travelling matte



